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MODERN BRITISH SCULPTURE

R. B. S.

MODERN BRITISH SCULPTURE

Royal Society of British Sculptors

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LONDON

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This book contains one or more examples of the work of almost all living members of the Royal Society of British Sculptors. A few works of leading members who died recently have also been included. The work covers the period since the Society last published a book of reproductions in 1921.

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THE ART OF SCULPTURE

A SHORT ANTHOLOGY

A DEFINITION

SCULPTURE : the art of forming representations of objects in round or in relief [illegible] stone, carving wood, modelling clay, casting metal, or similar processes.

Oxford English Dictionary.

BEGINNINGS

There is a general and natural belief that deities cannot express themselves except through a material medium, and on his side the worshipper needs a material image through which he can convey his wishes or thanks.

A. W. LAWRENCE.

FORM IS THE END

What is the object and end of sculpture? The answer is obvious. Form, true form invariably, and beautiful form as the rule, whenever the subject admits of it; and as the human form is at once the noblest and most beautiful, and the one offering the highest range of subject and eliciting the greatest intellect in the sculptor, human form beyond all other is of course the staple of sculpture. It has been recognised as such in all ages, and will so continue to the end of time.

It is indeed true that this human form is the staple of sculpture : but it is also true that art, sculpture or whatever else, must above all things be vital—vital first, beautiful and well calculated for its special form afterwards. All art must express some real, inherent, implicit sense of the artist himself, and correspond to some distinct sympathy, some clear reality of the age into which he is born : for the artist is but a part of his age and cannot be isolated from it.—Imitation is not art. Even the imitation, simply as such, of an object in nature is rightly classed as of an inferior aim, and the imitation of a phase or period of art falls far lower.

W. M. ROSSETTI.

A fool sees not the same tree that a wise man sees.

BLAKE.

LOOK HOMEWARD

If you propose to adorn your city by the dedication of monuments, first dedicate yourself, the noblest offering, to gentleness and justice and beneficence.

EPICTETUS.

STATUES MAKE MEN

As men produced beautiful statues, so the latter in their turn reacted upon the former, and the state became indebted to beautiful statues for beautiful men.

LESSING : *Laocoon.*

MATERIAL HAS ITS RIGHTS

Whatever the material you choose to work with, your art is base if it does not bring out the distinctive qualities of the material.

RUSKIN.

Art is the true and happy science of the soul,
exploring nature for spiritual influences,
as doth physical science for comforting powers,
advancing so to a sure knowledge with like progress :
but lovers who thereto look for expression of truth
hav great need to remember that no plastic Art,
tho' it create ideals noble as are the forms
that Pheidias wrought, can ever elude or wholly escape
its earthly medium.

ROBERT BRIDGES.

THE DIVINITY WITHIN

If we endeavour to find how to reconcile the essential subject of sculpture, true and beautiful human form, with the tendencies and requirements of our own age, we shall first recur to our distinction that, while the antique ideal is form so perfect as to be a fitting embodiment of deity, the modern idea is expression and character, united so far as consistent to beautiful form, and so true and high as to bespeak the divinity that is within us.

True and beautiful human form being the central object of sculpture, the next inquiry is how this truth and beauty may be presented in the most evident and impressive guise. Reason and example combine to tell us that vital energy in perfect self-control is the aspect of permanence most satisfying to the eye and the mind in a single figure, and as a general principle in a sculptured group as well.

W. M. ROSSETTI.

Where are the forms the sculptor's soul has seized ?
In him alone can nature show as fair.

BYRON.

WHAT IS ART ?

Nothing is really so poor and melancholy as art that is interested in itself and not in its subject.

SANTAYANA.

Passion and expression are beauty itself.

BLAKE.

The supreme misfortune is when theory outstrips performance.

LEONARDO DA VINCI.

The man who never in his mind and thought travelled to heaven is no artist.

BLAKE.

The wandering voices and the shadows these
Of all that man becomes, the mediators
Of that best worship, Love—by him and us
Given and returned.

SHELLEY.

As the sun colours flowers so art colours life.

ALMA TADEMA.

NO PRAYER WITH THESE

The perfection of form, the simple fact of form ravished and always will [illegible] away. In this lies the outcome and end of all the loveliness of sunshine and green [illegible] of flowers, pure water, and sweet air. This is embodiment and highest expression [illegible] uncertain, and designless loveliness of tree and sunlight brought to shape. Through the beauty I prayed deepest and longest, and down to this hour. The shape—the divine thing of that shape—the swelling muscle or the dreamy limb, strong sinew or curve of [illegible] Aphrodite or Hercules, it is the same.—Swart Nubian, white Greek, delicate Italian, massive Scandinavian, in all the exquisite pleasure the form gave, and gives, to me immediately becomes intense prayer. . . . Unless of the human form, no pictures hold me ; the rest are flat surfaces. So, too, with the other arts, they are dead ; the potters, the architects, meaningless, stony, and some repellent, like the cold touch of porcelain. No prayer with these. Only the human form in art could raise it, and most in statuary. I have seen so little good statuary, it is a regret to me ; still, that I have is beyond all other art. Fragments here, a bust yonder, the broken pieces brought from Greece—a memory of an Aphrodite, of a Persephone, of an Apollo, that is all.—These statues were like myself full of a thought, for ever about to burst forth as a bud, yet silent in the same attitude. Give me to live the soul-life they express. The smallest fragment of marble carved in the shape of the human arm will wake the desire I felt in my hill-prayer.

RICHARD JEFFERIES : *The Story of my Heart.*

INSPIRATION

Then marble, soften'd into life, grew warm.

POPE.

And the cold marble leapt to life a god.

H. H. MILMAN.

SINCERITY AND STUDY

The history of art is for ever repeating examples, that the artist injects into his work the charm of his conscientious effort, and that what is carelessly done, or done in the spirit of a charlatan or even ignorantly or tamely done, may please the world for a while and secure ephemeral applause, but cannot long arrest the attention.

Sincerity then and study of nature must be the leading forces of sculpture if it is to regain its authority over human thought; and these must be exercised in a large sense by men of remarkable power, moving in a bracing and strenuous atmosphere of intellectual effort.

EDMUND GOSSE.

SEEING AND FEELING

We have seen that sculpture is to be true representation of true external form. Much more is it to be a representation of true internal emotion.—You must carve only what you yourself see as you see it: but much more you must carve only what you yourself feel as you feel it. You may no more endeavour to feel through other men's souls than to see through other men's eyes.

RUSKIN: *Aratra Pentelici.*

A MAXIM FOR ALL

For making a good voyage a pilot and wind are necessary, and for happiness, reason and art.

EPICTETUS.

BEAUTY IN HARMONY

Suppose two blocks of stone lying side by side: one is unpatterned, quite untouched by art; the other has been minutely wrought by the craftsman's hands into some statue in which the sculptor's art has concentrated all loveliness. Now it must be seen that the stone thus brought under the artist's hands to the beauty of form is beautiful not as stone—for so the crude block would be as pleasant—but in virtue of the form or Idea introduced by the art. This form is not in the material: it is in the designer before ever it entered the stone; and the artificer holds it not by his equipment of eyes and hands but by his participation in his art; for it does not come over integrally into the work: that original beauty is not transferred: what comes over, its nature or the mode of its inflowing, can never be grasped by the reason. . . . All shapeliness, whose kind admits of pattern and form, as long as it remains outside of reason and idea, is ugly by that very isolation from the Divine Thought. . . . An ugly thing is something that has not been entirely mastered by pattern, that is by Reason, the Matter not yielding at all points and in all respects to Ideal Form. . . . But where Ideal Form has entered . . . it has rallied confusion into co-operation: it has made the sum one harmonious coherence, for the Idea is a unity and what it makes must come to unity, as far as multiplicity may. And on what has thus been compacted to unity, Beauty enthrones herself.

PLOTINUS.

IDEAL BEAUTY

Beauty is a primeval phenomenon which itself never makes its appearance, but the reflection of which is visible in a thousand different utterances of the creative mind and is as various as Nature herself.

GOETHE.

In life beauty perishes—not in Art.

LEONARDO DA VINCI.

A Congo deity can be turned by a Congo sculptor into an inhabitant of an ideal world.

BULLEY.

THE WAY TO THE SHRINE

For the absolute good is the cause and source of all beauty, just as the sun is the source of all daylight, and it cannot therefore be spoken or written ; yet we speak and write of it, in order to start and escort ourselves on the way, and arouse our minds to the vision : like as when one showeth a pilgrim on his way to some shrine that he would visit for the teaching is only of whither and how to go, the vision itself is the work of him who hath willed to see.

PLOTINUS.

THE IDEA OF BEAUTY

He who has been instructed to this point in love, by contemplating beautiful objects gradually and in their order, now arriving at the end, on a sudden beholds a beauty wonderful in its nature. It is eternal, unproduced, indestructible . . . nor does it subsist in any other that lives or is, either in earth, or in heaven, or in any other place : but it is eternally uniform and consistent and monoeidic with itself. All other beautiful things are beautiful through a participation of it. . . .

Such as discipline themselves upon this system, ascending through transitory objects which are beautiful towards that which is beauty itself, proceed as on steps from beautiful forms to beautiful practices, and from beautiful practices to beautiful doctrines, until from the meditation of many doctrines they arrive at that which is nothing else than the doctrine of absolute beauty itself, in the knowledge and contemplation of which at length they repose.

PLATO : *Symposium.*

IMPERISHABLE WITNESS

Cold Pastoral !
When old age shall this generation waste,
Thou shalt remain in midst of other woe
Than ours, a friend to man, to whom thou say'st,
" Beauty is Truth, Truth Beauty."—That is all
Ye know on earth, and all ye need to know.

KEATS.

THE UNFOLDING OF SPRING (*Marble*).

GILBERT BAYES, P.R.B.S.

MARLBOROUGH (Bronze).

GILBERT BAYES, P.R.B.S.

THE LURE OF THE PIPES OF PAN (*Stone Group*).

In the Birmingham Art Gallery. GILBERT BAYES, PRIS.

HARRIET EMILY (*Lead Figure*).

ANNE ACHESON, C.B.E., F.R.B.S.

THIEF (*Lead Figure*).

ANNE ACHESON, C.B.E., F.R.B.S.

FOUR BAS-RELIEFS (*Stone*).

GEORGE ALEXANDER, F.R.B.S.

MOTHER AND CHILD.

JULIAN ALLAN

JUPITER AND THE PRINCESS OF PHŒNICIA.

S. NICHOLSON BABB, F.R.B.S.

GARDEN FOUNTAIN.

S. NICHOLSON BABB, L.R.B.S.

THE ELF.

F. V. BLUNDSTONE, F.R.B.S.

ATALANTA.

F. V. BLUNDSTONE, F.R.B.S.

THE BULL FROG.

HAROLD BROWNSWORD, F.R.B.S.

THE LITTLE FLOWER.

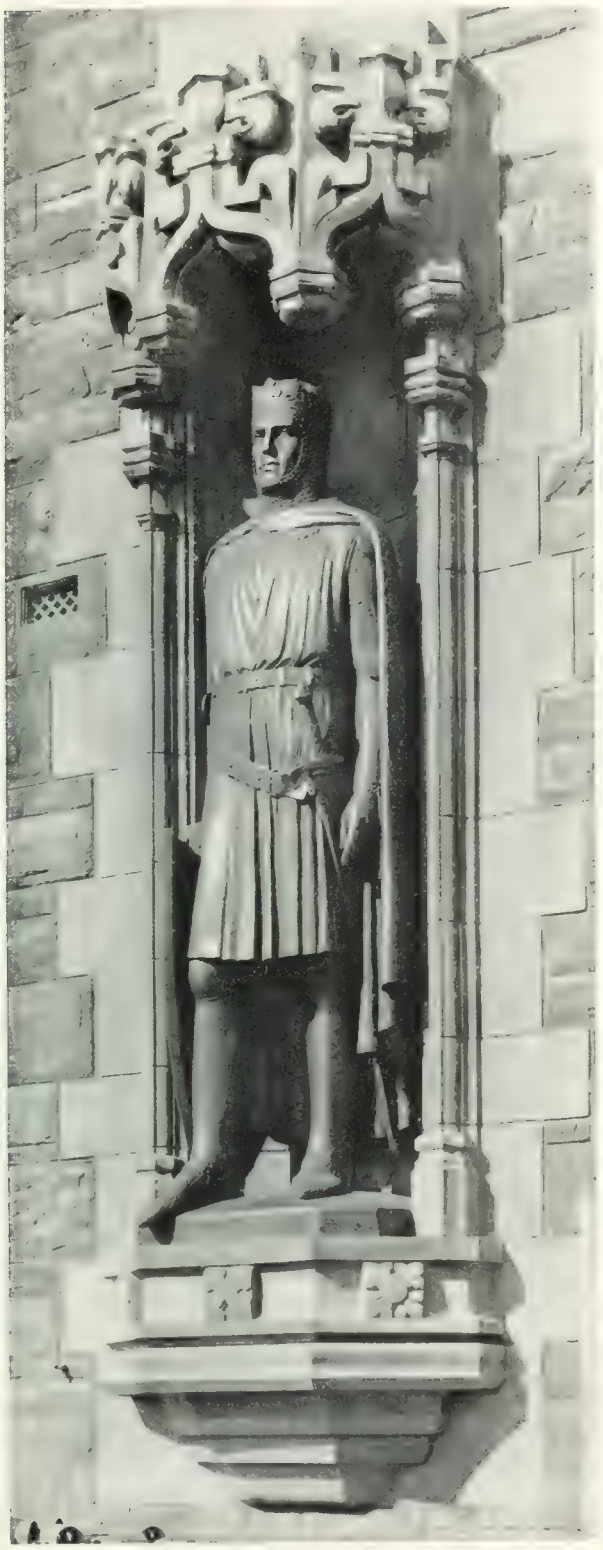
HAROLD BROWNSWORD, L.R.B.S.

THE FLEDGLING.

HERMON CAWTHRA, F.R.B.S.

THE ORATOR.

HERMON CAWTHRA, F.R.B.S.



KING ROBERT THE BRUCE.

At Gateway of Edinburgh Castle.

THOS. J. CLAPPERTON, F.R.B.S.

BORDER CHIVALRY.

Galashiels War Memorial. THOS. J. CLAPPERTON, F.R.B.S.

ST. THOMAS MORE. *Relief in Red Marble.*

P. LINDSEY CLARK, D.S.O., A.R.B.S.

LION (*Concrete*).

H.M. Government Buildings, Wellington, New Zealand. BENJAMIN CLEMENS, F.R.B.S.

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ST. MARTHA (*Silver*).

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THE LITTLE MANTILLA.

RICHARD GARBE, A.R.A., R.B.S.

ST. ELIZABETH (*Ivory*).

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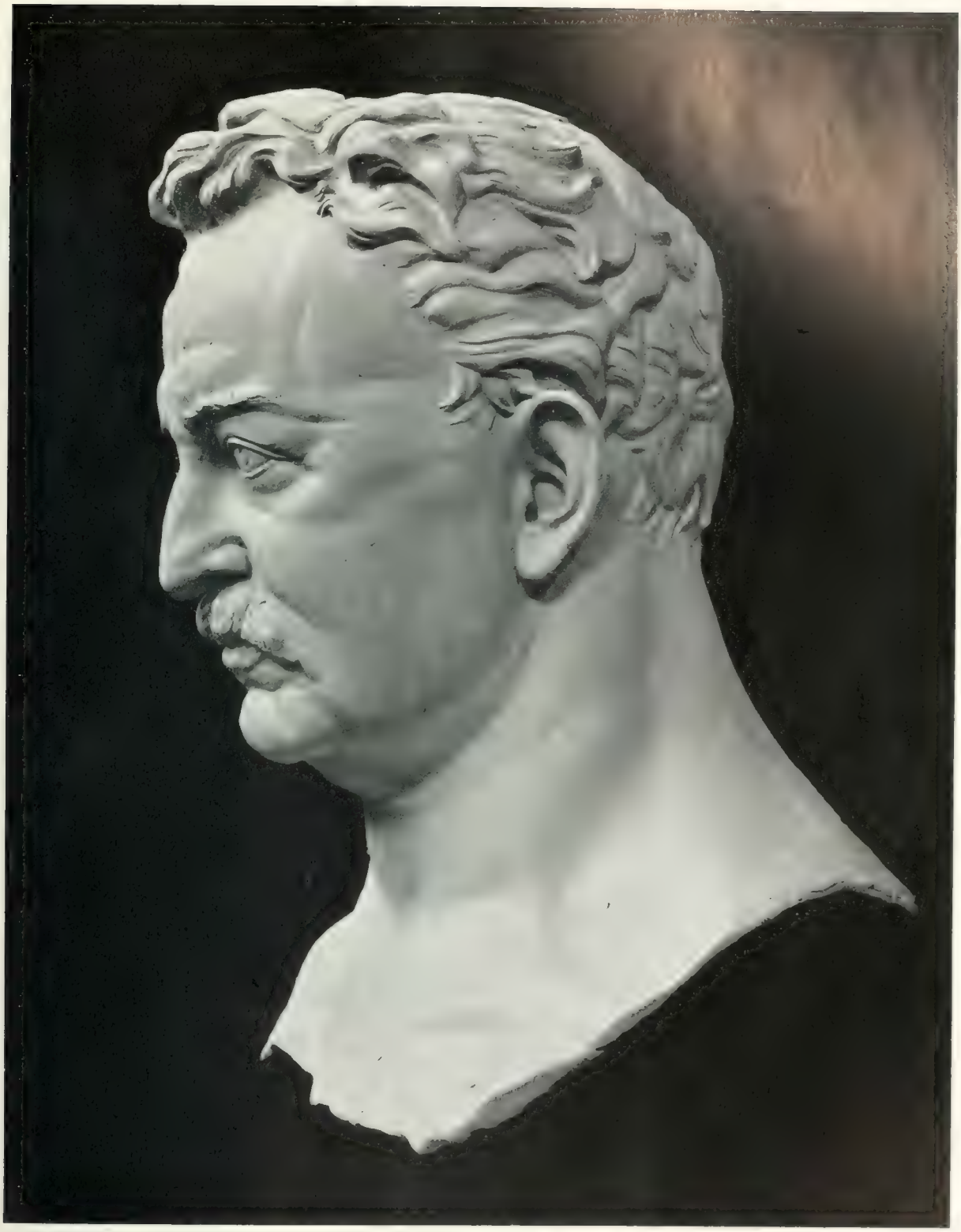

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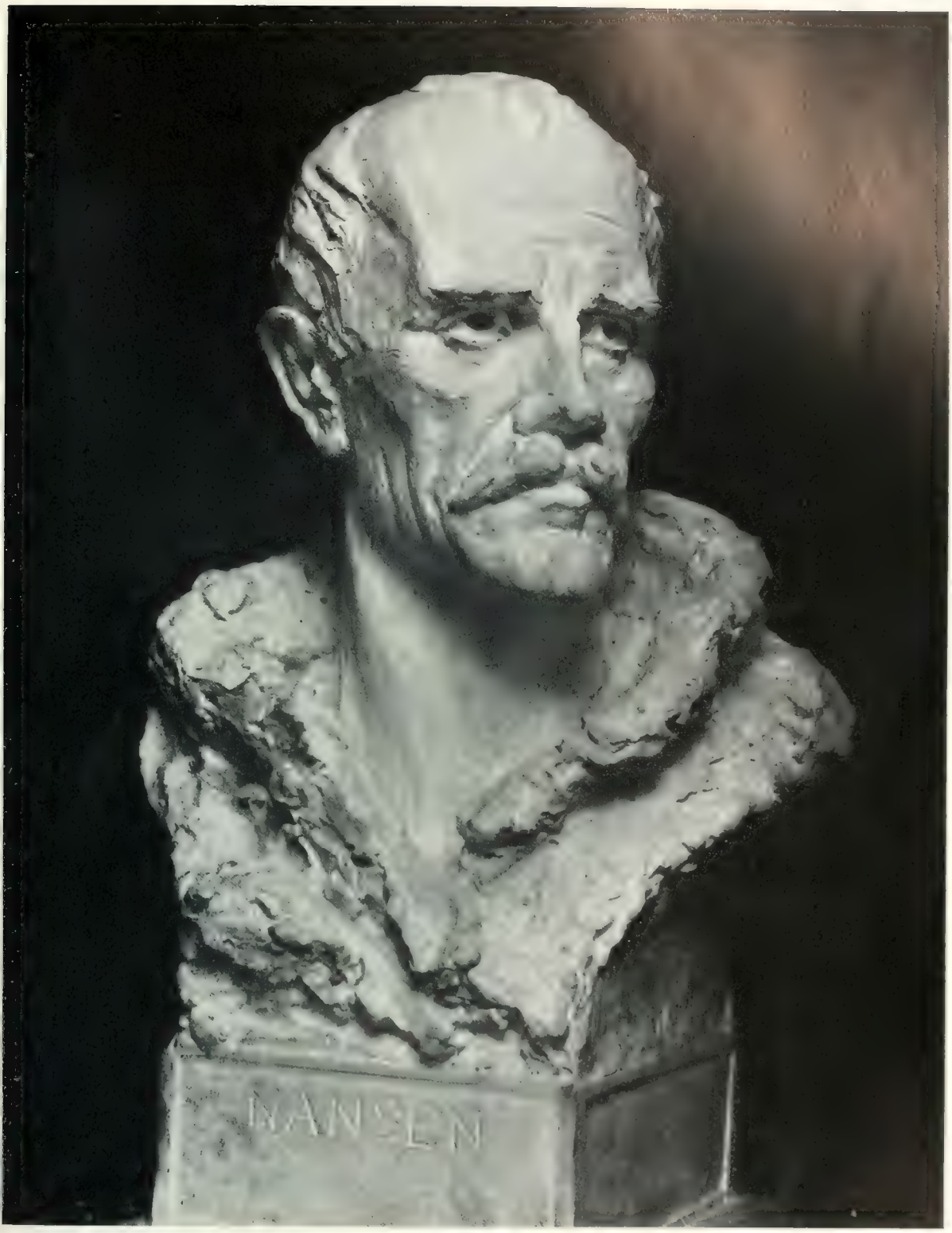

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W. C. H. KING, F.R.B.S.

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THE SUNFLOWER.

GILBERT LEDWARD, R.A., F.R.B.S.

THE FIVE FOOLISH VIRGINS.

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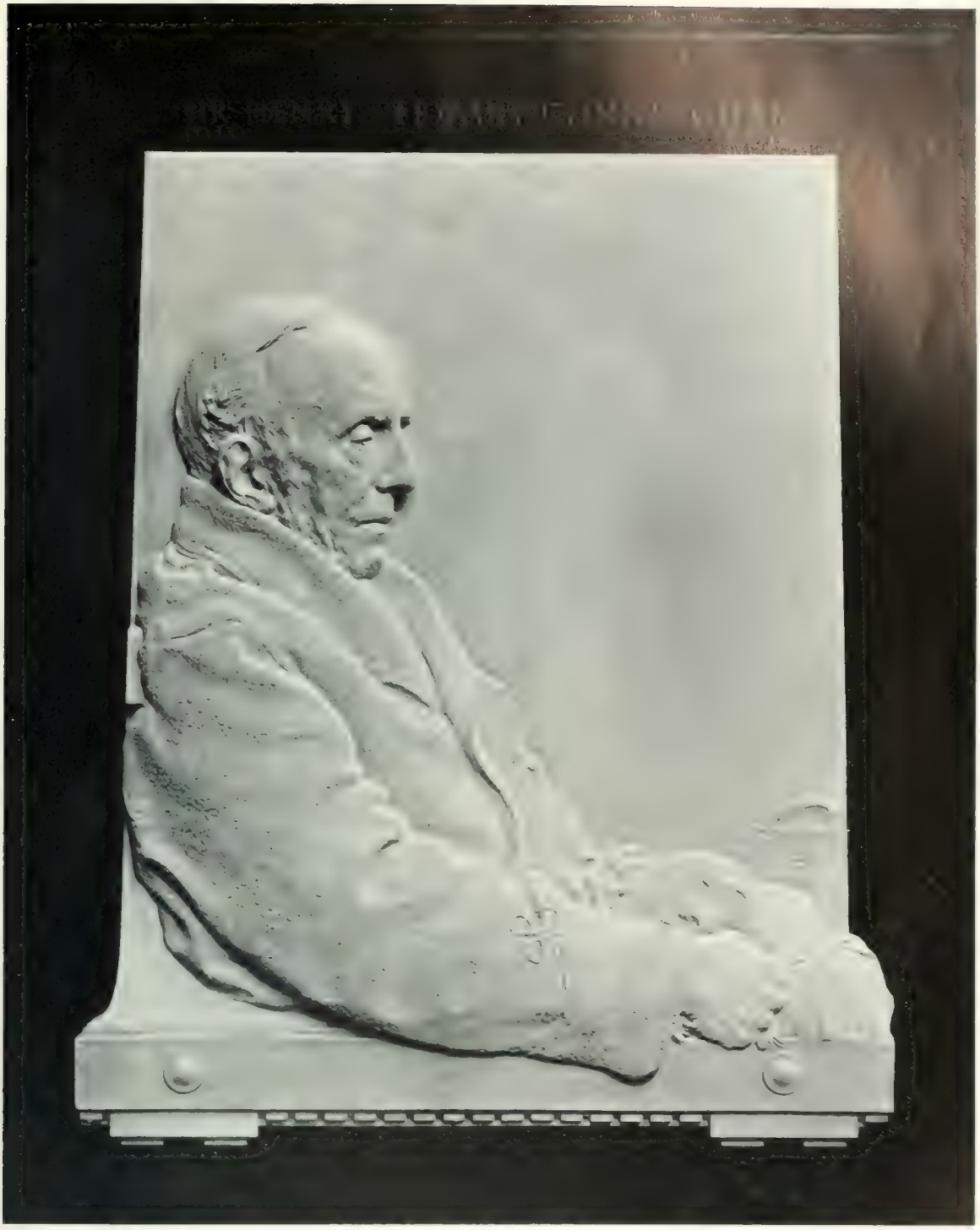

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G. H. PAULIN, F.R.B.S., A.R.S.A.

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SERENITAS IN REBUS.

A. BERTRAM PEGRAM, F.R.B.S.

ART.

In National Museum of Wales. A. BERTRAM PEGRAM, F.R.B.S.

FOUNTAIN GROUP.

IN REMEMBRANCE.

Buck Memorial, Edinburgh. PERCY PORTSMOUTH, F.R.B.S., R.S.A.

SEED TIME AND HARVEST.

JESS LAWSON PEACEY, A.R.B.S. (MRS.).

TWO OF A KIND.

JESS LAWSON PEACEY, A.R.B.S. (MRS.).

MEMORIAL IN SOUTHWELL MINSTER TO THE LATE BISHOP, SIR EDWYN HOSKYNS, BT.

SIR WILLIAM REYNOLDS-STEPHENS, P.P.R.B.S.

CHARLES LAMB CENTENARY MEMORIAL, LAMB'S CORNER, CHRIST CHURCH, GREYFRIARS, E.C. 4.

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LEAPING FISH.

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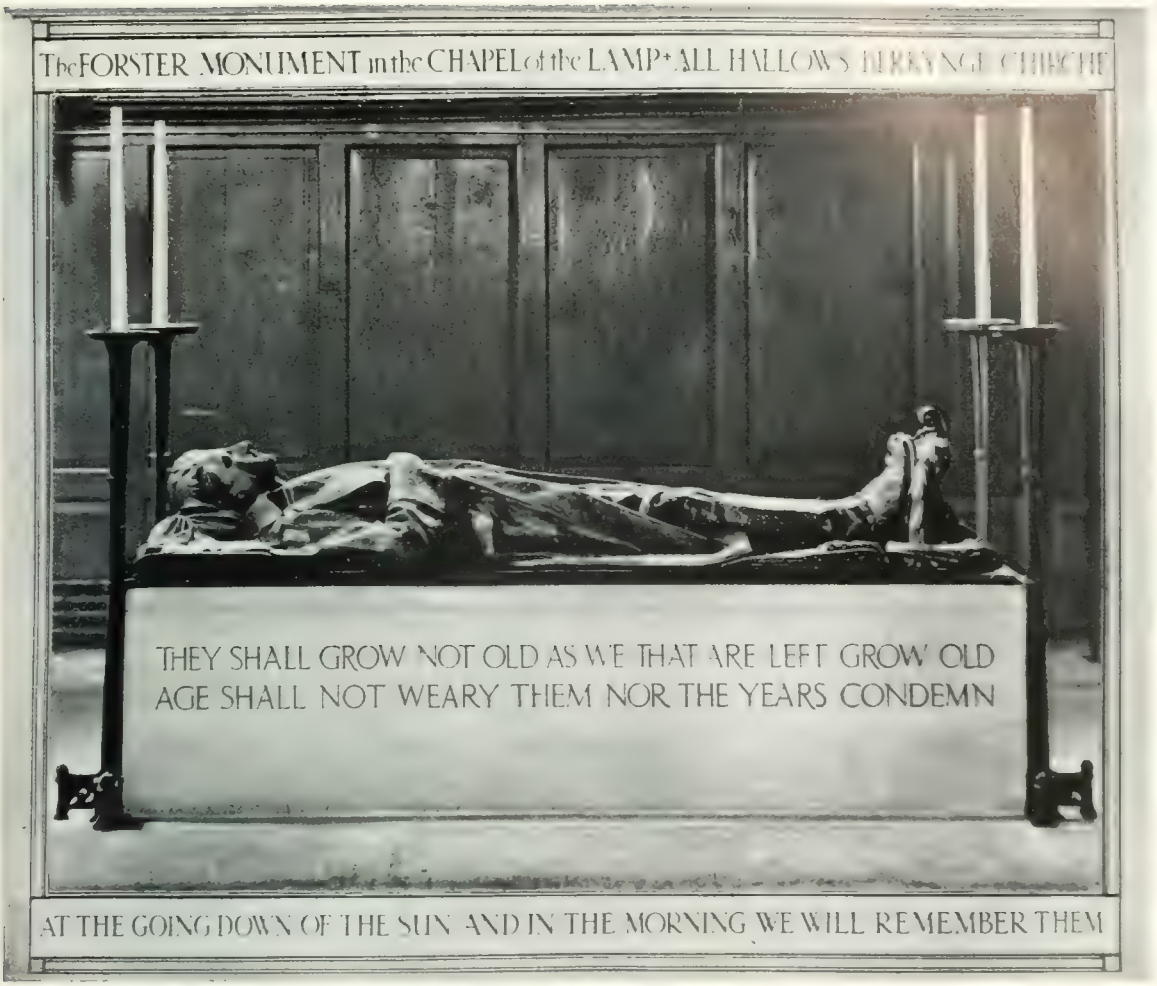
The FORSTER MONUMENT in the CHAPEL of the LAMP · ALL HALLOWS BARKING CHURCHE
THEY SHALL GROW NOT OLD AS WE THAT ARE LEFT GROW OLD
AGE SHALL NOT WEARY THEM NOR THE YEARS CONDEMN
AT THE GOING DOWN OF THE SUN AND IN THE MORNING WE WILL REMEMBER THEM

FORSTER MONUMENT.

In All Hallows Church, Barking. CECIL THOMAS, F.R.B.S.

A HEAD IN MARBLE.

ALBERT TOFT, F.R.B.S.

ARTHUR SIMCOX, ESQ.

ALBERT TOFT, F.R.B.S.

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PSYCHE.

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ISHMAEL (*Carved Oak*).

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